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SALE NUMBER 4392  
PUBLIC EXHIBITION FROM WEDNESDAY, APRIL TWENTIETH  
[[ WEEKDAYS 9-6 P. M. • SUNDAY 2-5 P. M. ]]

## IMPORTANT XIII-XIX CENTURY PAINTINGS

*Portrait of Hélène Fourment*  
BY PETER PAUL RUBENS

AN IMPORTANT EXAMPLE BY LUCAS CRANACH

*An Outstanding Woodland Landscape*  
BY JACOB VAN RUYSDAEL

PRIMITIVES

BY NERI DI BICCI, NEROCIO, & OTHERS

& INTERESTING EXAMPLES BY

GIOVANNI BELLINI • FILIPPO LIPPI • PAOLO VERONESE  
JAN VAN HUYSUM • JAN DAVID DE HEEM • JEAN MEISSONIER  
J. BASTIEN-LEPAGE • GUSTAVE COURBET  
SIR ANTHONY VAN DYCK  
& MANY OTHERS

SOLD BY ORDER OF  
THE OWNERS & ESTATES

TO BE SOLD BY AUCTION  
THURSDAY EVENING  
APRIL TWENTY-EIGHTH  
AT EIGHT-FIFTEEN O'CLOCK

AMERICAN ART ASSOCIATION  
" ANDERSON GALLERIES • INC

[[MITCHELL KENNERLEY, PRESIDENT]]  
30 EAST 57TH STREET • NEW YORK

1938

## PRICED CATALOGUES

A priced copy of this catalogue may be  
obtained for one dollar for each  
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[NUMBER 1]

NUMBERS 1-80

DUTCH AND FLEMISH PAINTINGS OF THE  
SEVENTEENTH TO NINETEENTH CENTURIES

NUMBERS 1-6

**ADRIEN DE BRAEKELEER**

DUTCH: 1818-1898

250-  
**1 THE ARBOR**

The centre occupied by a group of picturesque rustics and burghers shown in animated discussion. A young maiden in the foreground, dressed in a tight-fitting blue velvet bodice with white collar and bonnet, neglects her handsome swain and poses for the painter. There is an infinite amount of charming detail recalling the seventeenth century masters. Signed ADRIEN DE BRAEKELEER, 1847.

*Panel: Height, 24¾ inches; width, 21¼ inches*

[SEE ILLUSTRATION]

**GASPAR PIETER VERBRUGGEN II**

FLEMISH: 1664-1730

80-  
**2 FLOWERS AND FRUIT**

From a hemispherical marble pool rise long-stemmed garden flowers in beautiful tones of rose, orange, and white; apricot-laden branches add to the gay color composition.

*Height, 30 inches; length, 32 inches*

**SIMON DE VLIENER**

DUTCH: 1601-1653

✓✓✓-  
**3 MARINE AND FIGURES**

A fishing boat flying the Netherland flag approaches a pier on which stand brightly garbed people; background of a sky with cumulus clouds.

*Height, 9½ inches; length, 13½ inches*





[NUMBER 4]

## SCHOOL OF THE TENIERS

DUTCH: XVII CENTURY

### 4 THATCHED HOUSES AND FIGURES

50- An imaginative landscape, boldly conceived, with primitive farmhouses at the right; in the foreground, peopled with gaily-garbed figures, a rustic bridge spans an inlet, and blue-green rocky mountains lie beyond.

*Panel: Height, 16 inches; length, 18 inches*

[SEE ILLUSTRATION]



[NUMBER 5]

**JEAN PAUL CLAYS**

FLEMISH: 1819-1900

**5 FISHING FLEET AT ANCHOR NEAR DORDRECHT**

200 - In a bay with mildly choppy waves bordered by a village with windmills three large fishing smacks are at anchor, two with sails unfurled. Small rowboats with figures enliven the vista against a blue sky with dense cumulus clouds descending to the horizon. Signed at right, J. P. CLAYS.

*Height, 17 inches; length, 24½ inches*

[SEE ILLUSTRATION]



[NUMBER 6]

JACOB JAN LAUWERS

DUTCH: 1753-1800

# 6 YOUNG WOMAN IN WINDOW

130- A matron in rose-colored frock with blue apron, white fichu, and plaited bonnet is peeling beets taken from a basket on the window sill while she looks curiously through the arched opening of the window. Attractive details of the interior form the background; note the canary in rose-colored cage aired on the exterior window trim, the genre happily related to Gerard Dou. Signed on an ornamental detail beneath the window sill, J. J. LAUWERS, FECIT A.D. 1789.

*Panel: Height, 11½ inches; length, 14½ inches*

From the collection of Othmar Strauss, Cologne.

Accompanied by a certificate from Adolf Alt, Munich.

[SEE ILLUSTRATION]



AMERICAN AND FRENCH PAINTINGS OF THE  
NINETEENTH AND TWENTIETH CENTURIES

NUMBERS 7-17

DANIEL RIDGWAY KNIGHT

AMERICAN: 1839-1924

7 SHARING THE VICTUALS

300 -

In the centre foreground a French *chiffonnière* with her blonde curly-headed baby strapped to her back opens her blue apron to receive from an earthen bowl edibles offered by a dark-haired and dark-eyed young farmer woman dressed in a tight-fitting brown frock. At the right a barn with a child in the open door peering curiously, and at the left chickens and bundles of rags add a tone of gaiety to the composition. Signed and dated RIDGWAY KNIGHT, PARIS, 1889.

*Height, 21½ inches; length, 25½ inches*

FELIX F. G. P. ZIEM

FRENCH: 1821-1911

8 THE DOGANA, VENICE

50 -

In the foreground the customs building with its portico and winged figure perched on orb shining in the last rays of sundown; below, black and crimson gondolas are tied at their pier. Against the flaming outlines of Venice are seen beflagged ships at anchor. Signed at left.

*Height, 15 inches; length, 25 inches*



[NUMBER 9]

# **HENRY RITTER**

CANADIAN: 1815-1853

## **9 STRANDED ON A ROCK**

A group of four children have been left on a forlorn sea-washed rocky isle; while the girls are in despair, the boy looks hopefully for relief. They are dressed in the French-Canadian costumes of the early nineteenth century. Background of menacing clouds. Signed at lower right, HENRY RITTER 1838.

*Height, 24 inches; width, 19 inches*

[SEE ILLUSTRATION]



[NUMBER 10]

**DENNIS M. CARTER**

AMERICAN: 1827-1881

10 **THE VILLAGE SCHOOLMASTER: AN ILLUSTRATION OF  
OLIVER GOLDSMITH'S "THE DESERTED VILLAGE"**

"And all the village train from labour free,  
Led up their sport beneath the spreading tree."

Signed D. M. CARTER 1853. In arched and gilded frame of the period.

*Height, 41 inches; length, 50 inches*

One of America's famous genre paintings.

From the William O'Brien collection.

[SEE ILLUSTRATION]



[NUMBER 11]

CLAUDE MONET

FRENCH: 1840-1926

11 ILE DE FRANCE: SEPTEMBER

160- A sun-bathed wheat field, a dirt road, and a sloping green bordered by a row of maples; in the foreground a pond reflecting the blue and white sky and a swallow in flight. Signed in the water, CLAUDE MONET 1893.

*Height, 12½ inches; length, 16½ inches*

[SEE ILLUSTRATION]



[NUMBER 12]

# GUSTAVE COURBET

FRENCH: 1819-1877

## 12 THE BROOK

85- A deep green brook passing through a densely wooded landscape; in the near foreground a peasant woman, dressed in bright magenta and blue with white scarf and headcloth, is seen with her back to the onlooker bending over the rocks in an attitude of washing. Signed at left, G. COURBET 1874.

*Height, 14 inches; width, 10½ inches*

[SEE ILLUSTRATION]





[NUMBER 13]

JEAN LOUIS ERNEST MEISSONIER

FRENCH: 1815-1891

### 13 THE CONSPIRATORS

Two cavaliers dressed in the rich velvets of the late Renaissance are planning an assassination; listening, perhaps, to the snoring of the victim asleep beyond the folds of a tapestry, one in dark plum-colored velvets with scarlet sleeves kneels on the ground. He holds a cup-hilt rapier in his right hand. On the floor lies a key and a lantern which helped the conspirators' intrusion. In the back stands the accomplice, dressed in a yellow figured velvet waistcoat and green cut velvet pantaloons, dramatically holding a door with his right hand to prevent interference, while with his left hand he grips a dagger. The background is furnished with a tapestry of the hunt, and at the right is a smoke-stained open fireplace. Signed at left, J. L. E. MEISSONIER.

*Height, 21½ inches; length, 27½ inches*

Accompanied by a certificate from Dr. Adolph Alt, Munich.

From the van Wien collection, Munich.

From the collection of Hugo Helbing, Munich.

[SEE ILLUSTRATION]



[NUMBER 14]

**LEON BONNAT**

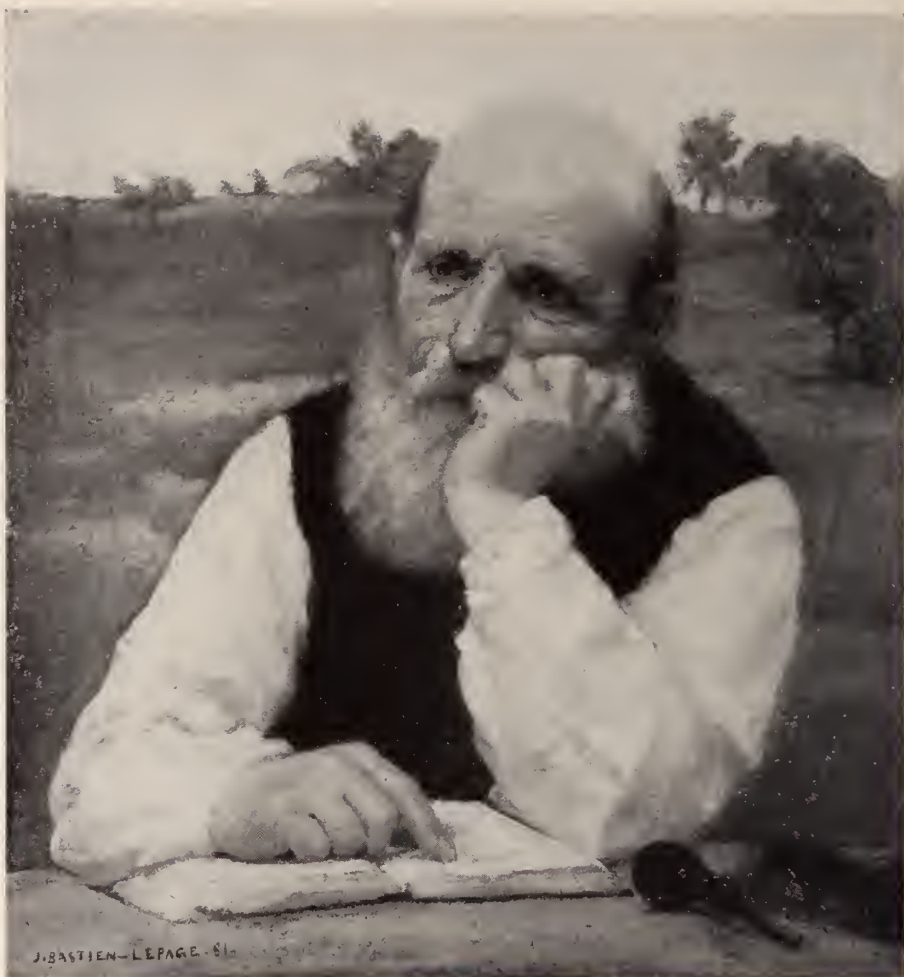
FRENCH: 1833-1922

14 **ROMANY BELLE**

60- An Italian gipsy girl seen at half-length in near profile, dressed in white with gaily embroidered shoulder straps; wearing elaborate jewels in her ears and around her neck, and rose-colored drapery with crystal pin as headdress on her raven black hair. Signed at upper right, L. BONNAT. *Height, 29 inches; width, 22 inches*

On the back is a printed replica of a letter addressed by Bonnat to a friend and perhaps agent, reading in part as follows [translation]: "The prices which you indicate seem reasonable enough, but don't come down. I think I could get seventy thousand francs for the two pictures. I don't paint pictures any longer, which must give value to those which exist . . ."

[SEE ILLUSTRATION]



[NUMBER 15]

# **JULES BASTIEN-LEPAGE**

FRENCH: 1848-1884

## 80- 15 **LE PENSEUR**

A bearded, bald-headed, and pensive gentleman in shirt sleeves, backed by the outlines of a distant village, points at an open book with his right hand, while his pondering head rests on his left. Signed J. BASTIEN-LEPAGE 81.

*Height, 19 inches; width, 15 inches*

[SEE ILLUSTRATION]





[NUMBER 16]

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

16 A GROVE OF TREES AT BLANGY (NEAR ARRAS)

Dense foliage with a bright sky effect glimpsed between the tree trunks at the right, and an old woman apparently gathering herbs in the lush clearing in the foreground. The feathery treetops are outlined against a blue sky with light cumulus clouds. Signed at lower left.

*Cradled panel: Height, 16 inches; width, 13 inches*

Described and illustrated in Alfred Robaut, *L'Oeuvre de Corot*, 1905, Vol. II, p. 296, No. 951.

From the Prévost collection.

Sold to close an account.

[SEE ILLUSTRATION]



[NUMBER 17]

# HENRI ROUSSEAU (LE DOUANIER)

FRENCH: 1844-1910

## 17 LA CATHEDRALE DU SACRE COEUR, MONTMARTRE

150- An architectural composition by this outstanding and genuine exponent of modern French Primitivism, Sacre Coeur occupying the centre background in its chaste whiteness, with the old reservoir at the left. A greensward facing the cathedral and outlining the tracks and cars of the funicular railway lends a naïve enchantment. Signed at lower left.

*Height, 15 inches; length, 22 inches*

From the Leopold Zborowski collection, Paris.

Sale of paintings from the Valentine Galleries, American Art Association-Anderson Galleries, New York, 1933.

Exhibited at the Smith College Museum of Art.

[SEE ILLUSTRATION]

DUTCH, GERMAN, AND FLEMISH PAINTINGS OF  
THE SIXTEENTH AND SEVENTEENTH CENTURIES

NUMBERS 18-44



[NUMBER 18]

ABRAHAM BLOEMAERT

FLEMISH: 1564-1657

18 **ANDROMEDA**

110 - Nude figure of a young woman chained to the rocks; at the left the monster plays in the waves of the sea, while above flies the winged horse carrying Perseus the redeemer. Signed A. B. BLOEMAERT at lower centre. *Cradled panel: Height, 23 inches; width, 18½ inches*

[SEE ILLUSTRATION]



[NUMBER 19]

**PIETER DE BLOOT**

DUTCH: 1600-1652

**19 EXTERIOR OF TAVERN WITH FIGURES**

A village inn with thatched roof; in the foreground are three boors drinking and gossiping, while at the left the tavern-keeper converses with a guest accompanied by a youngster.

*Panel: Height, 16 inches; width, 13 inches*

From the de Boer Gallery, Amsterdam.

From the collection of Mrs. J. L. Dreyfuss, Strassbourg.

[SEE ILLUSTRATION]





[NUMBER 20]

THOMAS WIJCK

DUTCH: 1616-1676

20 **ITALIAN MARKET**

On the steps of a ruined partly-overgrown building are gathered the vendors of victuals and their customers. A gentleman and a lady have come with their horses; in the centre and at the left are groups shown against architecture, at the right a crowd of people is leaving the village church, and yonder are seen the Italian hills in the purple and blue of the late afternoon. Signed on a barrel at the right.

*Panel: Height, 31 inches; length, 44 inches*

From the celebrated Wesendonck Bonn collection.

From the Bonn Museum of Art.

Illustrated and described in the catalogue of the Bonn Museum.

Sale Lempertz, Cologne, 1933.

[SEE ILLUSTRATION]



[NUMBER 21]

**ABRAHAM MIGNON**

GERMAN: 1640-1679

21 **A SWAG OF FRUIT AND FLOWERS**

656- Tied with a blue bowknot are clusters of grapes, fruit-bearing branches, and garden flowers in a compact composition of daring polychromy; in a simulated frame of complementary dark brown color. An amazing and characteristic example of the work of this short-lived master.

*Height, 26½ inches; width, 21½ inches*

From the Max Kann collection, Paris, No. 2 in the catalogue.

From the Sedlmeyer collection, Paris, 1907, No. 127; illustrated in the catalogue. On the back of the painting is a seal of this sale.

From the Stern collection, Dusseldorf.

Accompanied by a certificate from Dr. Walter Cohen, Dusseldorf.

[SEE ILLUSTRATION]



[NUMBER 22]

**MICHEL SIMONS**

DUTCH: DIED 1673

22 **STILL LIFE**

On a table are grouped a motley and colorful combination of a tray of oysters, a green goblet holding a half lemon with orange peel gracefully serpentine across its bulbous form, clusters of grapes, and gamebirds selected for the table; they are partly placed on a draped richly green colored cloth. The background is formed by vine leaves. Signed at left, M. SIMONS.

*Height, 33 inches; length, 41 inches*

From the Stern collection, Dusseldorf.

Accompanied by a certificate from Dr. Walter Cohen, Dusseldorf Museum.

Works by this master are exceedingly rare.

[SEE ILLUSTRATION]

ATTRIBUTED TO CORNELIS DECKER

DUTCH: XVII CENTURY

23 THE CANAL: SEPTEMBER

30- Fishing boats and rowboats tied to the banks sparsely grown with grass; at the left a medieval town with windmill and tower-shaped tavern, and on the opposite side of the bank a large town with romantic round-towered embattlements. The left bank and ships are filled with gaily attired burghers and soldiers. Signed on a rock, C. D. 1674 (?).

*Height, 20 inches; length, 26 inches*

NICOLAS (CLAAS) PIETERS BERCHEM

DUTCH: 1620-1683

24 SIESTA

10- Cows and a group of sheep are sunning themselves in a romantic landscape screened by rocks and clumps of trees; at the right a bush with pink blooms bends into the water of a creek. In the front an ass enjoys a bit of shade. An excellent and characteristic example. Signed and dated N. BERCHEM 1676.

*Height, 24 inches; width, 20 inches*





[NUMBER 25]

**NICHOLAS (CLAAS) PIETERS BERCHEM**

DUTCH: 1620-1683

**25 RURAL ENJOYMENT**

700 - The centre is occupied by a delightfully composed group consisting of an attractive young milkmaid dressed in blue leading her charge, another milking, and shepherds playing pranks while their flocks are scampering through the sunlit romantic landscape with lake and blue-green hills in the distance. Signed at left, BERCHEM 1649.

*Height, 15½ inches; length, 22 inches*

From the Gallery Bohler, Munich.

From the Gsell collection, Vienna.

[SEE ILLUSTRATION]



[NUMBER 26]

# SIR ANTHONY VAN DYCK

ANGLO-FLEMISH: 1599-1641

## 26 DANCE OF THE ANGELS

A group of blue-winged *putti* are shown in the rhythmic movement of the dance, a scarlet wind-blown scarf enlivening the action. The gay scene is presented against a forbidding mountainous prospect.

*Height, 25¼ inches; length, 30¾ inches*

Accompanied by a brochure incorporating a certificate from Dr. Alfred M. Frankfurter of New York, which calls the painting "a completely executed study for the angels in the 'Holy Family' in the Hermitage, Leningrad".

[SEE ILLUSTRATION]



[NUMBER 28]



[NUMBER 27]

**JAN VAN HUYSUM**

DUTCH: 1682-1749

**27 FLOWERS AND FRUIT**

A still-life composition of a basket filled with garden flowers, grape clusters, and other fruit; two butterflies add an animated touch. The colors are luminous against a brown complementary background. Signed at right on table. *Height, 26 inches; width, 21 inches*

From the Fischmann collection, Munich.

From the S. Herz collection, Munich.

Companion to the following.

[SEE ILLUSTRATION]

**JAN VAN HUYSUM**

DUTCH: 1682-1749

**28 FLOWERS AND FRUIT**

Luscious peaches and apricots and a gaily-winged butterfly on a blue grape cluster add to the enchantment of this picture. Signed on the table. *Height, 26 inches; width, 21 inches*

From the Fischmann collection, Munich.

From the S. Herz collection, Munich.

Companion to the preceding.

[SEE ILLUSTRATION]



[NUMBER 29]

**JAN DAVID DE HEEM**

FLEMISH: 1606-1684

29 **STILL LIFE WITH LANDSCAPE**

On a leonine-support marble table are grouped a magnificent collection of edibles—a lobster, some clusters of grapes, peaches, oysters, and a half lemon; and, in a blue and white Delft bowl backed by a Delft deep dish decorated in the Chinese manner, another group of brightly colored fruit. Background of architecture at the left, and at the right a landscape with a brook spanned by a wooden bridge extending into the mist of a cloud-laden evening sky. Signed on the border of table top. *Height, 26 inches; length, 32 inches*

Accompanied by a certificate from Dr. Swarszewski, Director of the Municipal Art Institute, Frankfort.

From the Imperial Russian collections, formerly in the Imperial Museum, Moscow; illustrated in the catalogue of its last exhibition, 1915, p. 255, and described on p. 257. (The catalogue will be given to the purchaser.) Still lifes with landscapes by de Heem are among the great rarities in Dutch seventeenth century art.

[SEE ILLUSTRATION]





[NUMBER 30]

**JOOST DE MOMPER**

DUTCH: 1564-1635

30 **MOUNTAIN LANDSCAPE WITH ARCHITECTURE  
AND FIGURES**

A fantastically composite partly ruined monastic building facing a church on a hilltop is visited by pilgrims; some kneel in adoration before a carved and polychromed group of the Crucified Christ between saints. Monks and burghers, some in brightly colored mantles, people the square in front of the building. The background is formed by boldly undulated wooded mountain scenery crowned by distant snow caps, and beneath in the distance a multitude of villages dot the hills.

*Height, 29 inches; length, 41 $\frac{1}{4}$  inches*

From the Bicheroux collection, Paris.

From the collection of August Thyssen, Duisburg.

Accompanied by a certificate from Dr. Walter Cohen, Dusseldorf.

[SEE ILLUSTRATION]



[NUMBER 31]

**HENDRIK VAN BALEN**

FLEMISH: 1575-1632

AND

**JAN BRUEGHEL**

FLEMISH: 1568-1625

### 31 FEAST OF THE GODS

700-  
An extraordinary composition of more than sixty figures painted in daring polychromy. In the foreground at the left appears Calliope, nude but for the screening of a huge golden-colored scarf; she plays on Apollo's lyre, accompanied by other Olympian musicians. At the left stands Minerva, her well-formed nude back partly screened by the folds of a crimson mantle; she wears a feathered helmet. At the right a wild Bacchanal takes place, with the inebriate Bacchus as the centre of the group and Bacchic children dressing a goat with grape clusters and vine leaves. In the centre the gods are seated around a long table covered with dishes full of delicacies such as oysters, lobsters, cakes, and other bright-looking edibles, together with spice

cups and goblets. Neptune presides, and Mercury sits at his right. The near foreground is filled with enchanting detail—a flower-filled basket, a fruit-laden bowl, an enameled *tazza*, musical instruments, and books of music. The background is formed by an alley lined with sparsely foliated trees, and at the right grottoes are peopled by groups of revelers lighted by the flame of a wood fire. The figures were painted by Hendrik Van Balen, while Jan Brueghel doubtless painted the goat and the minute detail of still-life accessories.

*Cradled panel: Height, 29½ inches; length, 43 inches*

The back bears two seals with the Saxon Royal Arms inscribed *Konigl[iche] Mus[een], Gemalde Gallerie*.

Formerly in the Dresden Museum.

[SEE ILLUSTRATION]

## PETER PAUL RUBENS AND HIS ATELIER

FLEMISH: 1577-1640

### 32 MADONNA AND CHILD

300 - The Christ Child is lying on a pillow with His left hand stretched out toward the face of the Madonna, who leans over to nurse Him; the Virgin is represented by a handsome healthy type of Flemish beauty, Her hair tidily dressed in the fashion of the Renaissance. She wears a cloak of sage green silk.

*Height, 23 inches; width, 19 inches*

Dr. William Valentiner writes as follows: "The present version (of Peter Paul Rubens' painting at Sans Souci which formerly belonged to Frederick the Great) is in my opinion executed in the workshop of Rubens with the collaboration of the master. It has excellent qualities, especially in the rendering of the flesh and in the color combination which differs from the version at Sans Souci."



### DAVID TENIERS THE YOUNGER

DUTCH: 1610-1690

#### 33 PORTRAIT OF THE ARTIST'S SON DRESSED AS A SHEPHERD

256- Turned three-quarters to the onlooker is a merry youth with long blond curling hair, dressed in a loose-fitting garment of brown tied with ribands of gold, yellow, and crimson, with a short mantle falling from his shoulder; on his head, jauntily thrown to the left, lies a scarlet bonnet. He holds a shepherd's staff between his body and arms, while both of his hands grasp the flute; on his right arm hangs a gourd. Background of a rolling landscape with sheep grazing and a church in the distance. *Height, 34 inches; width, 25½ inches*

Accompanied by a certificate from Dr. Gustav Gluck mentioning the unusually broad and daring treatment of this example of David Teniers' work, distinguished by its particularly deep coloration; together with Dr. Friedlander's approval of the foregoing statement, also mentioning the unusually grand style and the broad treatment.





[NUMBER 34]

JAN VAN HUCHTENBURGH

DUTCH: 1646-1733

34 **EQUESTRIAN PORTRAIT OF JAN MAURITS  
OF NASSAU-SIEGEN**

130 - Seated with equanimity on a spirited white charger, he is dressed in a cuirass, ribbed leather jacket, and white lace collar; an apricot-colored scarf encircles his waist and flies in the wind. He wears a white undergarment which shows in lace flounces above the knee, and daintily embroidered hose. Behind the silhouette of the rampant horse are the finely painted outlines of a town with ramparts and soldiers on parade. Signed on the ground in the near foreground.

From the collection of August Thyssen, Duisburg.

Accompanied by a certificate from Adolph Alt.

An excellent example of the rare work of this master.

[SEE ILLUSTRATION]



[NUMBER 35]

**DIRK HALS**

DUTCH: 1591-1656

35 **A CONVERSATION PIECE**

A richly gowned noblewoman in voluminous green taffeta with huge starched lace collar and lace cuffs seems to propose a riddle to two handsome young cavaliers dressed in gorgeous velvets with puffed breeches and wearing feathered 'Rembrandt' hats. They are shown against architecture at the right, while at the left, partly screened by a garden wall, appears a group of guests in gala attire. Signed and dated at the bottom of the wall at left, D. HALS, 1623.

*Height, 9 inches; length, 11 inches*

From the collection of August Thyssen, Duisburg.

Accompanied by a certificate from Dr. Hofstede de Groot.

[SEE ILLUSTRATION]



[NUMBER 36]

ADRIAEN VAN OSTADE

DUTCH: 1610-1685

36 WOMAN WITH WINE GLASS

A peasant woman in violet-colored bodice, blue skirt, white chemise, and headcloth stands screened behind the half-door of her cottage. In her left hand she holds a jug, while with her right she upholds a glass half-filled with wine. At the left against a brick wall on a bench stands a bucket.

*Panel: Height, 9 inches; width, 7 inches*

From the collection of Ottmar Strauss, Cologne.

Sale of Hugo Helbing, Frankfurt.

Described in Hofstede de Groot, *Adriaen van Ostade*, No. 59.

Accompanied by a certificate from Dr. Hofstede de Groot.

[SEE ILLUSTRATION]

JACOB VAN RUYSDAEL

DUTCH: 1630-1682

37 LANDSCAPE WITH RUINS AND FIGURES

700 - In the foreground a grass-grown mound with arched entrance to what appears to be a cave. At the left the ruins of a medieval building and at the right a thatched cottage screened by a densely foliated oak; a path is peopled with figures of rustics and a dog, and another group appears in the far distance through the ruined arch. Signed with monogram on a flowered and grassy plot.

*Cradled panel: Height, 19½ inches; width, 17½ inches*

Exhibition of Dutch Paintings at the Detroit Institute of Arts, 1925, No. 25.

From the Van Diemen Galleries, Berlin.

Accompanied by a certificate from Dr. Wm. Bode, dated October, 1922, which reads as follows: "The painting reproduced on the verso is a characteristic attractive example of the work of Jacob van Ruisdael, period about 1650-1652, in which he executed every detail with great affection and delicate understanding, and thus if possible increased the effect of the composition."

Also accompanied by a certified photograph from Dr. W. R. Valentiner enthusiastically referring to this picture.

From the collection of the late Carl Schoen, Rumson, New Jersey.

[SEE ILLUSTRATION]







PETER PAUL RUBENS

FLEMISH: 1577-1640

38 HELENE FOURMENT

2700 - Bust portrait; a nearly completed study for the portrait group of *Rubens, His Wife and Her First Born* in the Baron Alphonse de Rothschild collection. In near profile; she is dressed in black velvets with large white linen collar, her wavy golden hair tied in a Grecian knot fastened by a jeweled diadem. The crimson curtain of the background is unfinished.

*Cradled panel: Height, 25 inches; width, 19 inches*

Having lost his first wife, Rubens in 1640 married Hélène Fourment, who was then only sixteen years old.

Accompanied by a certificate of authentication from Prof. August L. Mayer, dated July 11, 1921, in which he also states that the panel (now covered by its cradle) bore the mark of Antwerp.

Illustrated and dealt with in an article by Dr. Hans Tietze in *Zeitschrift Für Bildende Kunst*, January, 1921, No. 1, giving a complete record and history of this picture. This publication, as well as the translation of Dr. Tietze's article, will be given to the purchaser.

From the collection of Hans Makart, Vienna, 1840-1884.

From the collection of the late Carl Schoen, Rumson, New Jersey.

Exposition of the Art of Rubens, Detroit Institute of Art, 1936, No. 34; catalogue by Dr. W. R. Valentiner, No. 34.

Exhibition of Portraits, Hartford Atheneum, Hartford, Connecticut, 1937, No. 22.

[SEE ILLUSTRATION]



[NUMBER 38]

## LUCAS CRANACH THE ELDER

GERMAN: 1472-1553

### 39 CHRIST AND THE ADULTERESS

300  
In the centre of the composition appears Christ dressed in dark blue with a scarlet mantle thrown over His left shoulder; He holds the hand of the adulteress, a slim young maiden dressed in a tight-fitting bodice of orange-red and yellow, and points to her, saying "He that is without sin among you let him first cast a stone at her". At the right and left are the Scribes and Pharisees, bearded, angry-looking barbaric types, some dressed in blue Renaissance armor while one old man wears a fur-trimmed coat. At the very top in German appears the above quotation from John VIII. Signed at upper right with Cranach's symbol of the Scorpion. In a carved and gilded frame.

*Cradled panel: Height, 28¾ inches; length, 48 inches*

A celebrated example of Cranach's art, in an amazing state of preservation.

Illustrated and described in M. J. Friedlander and J. Rosenberg, *Die Gemälde von Lucas Cranach*, No. 292.

From the Gsell collection, Vienna.

From the Wesendonck Bonn collection.

[SEE ILLUSTRATION]





[NUMBER 40]

**JACOB VAN RUYSDAEL**

DUTCH: 1630-1682

**40 WOODED LANDSCAPE WITH POND**

On a grassy mound are three tall trees, the foliage on contorted branches minutely painted; in the background against the late afternoon sky a dense growth of bushes.

*Cradled panel: Height, 25 inches; width, 20 inches*

A certificate from Dr. Paul Wescher of Berlin, formerly of the Reichs Museum, states that he considers this painting "a typical work by Jacob van Ruysdael of his first period".

[SEE ILLUSTRATION]



## MASTER OF THE HOOGSTRAATEN

CIRCA 1580

### 41 THE CIRCUMCISION OF CHRIST

25- The Holy Virgin in long flowing robes of brown with V-shaped embroidered collar toys with the right hand of the Infant Christ seated on a table. At the right the high priest, in embroidered gray robes with folded velvet mantle of scarlet and wearing bishop's mitre, is touching the back of the Christ Child with long sensitive fingers. At the right of the Virgin is S. Magdalene with flaming hair, wearing a garment of sage green with embroidered collar; at the left S. Gregory in a Benedictine monk's habit with the dove perched upon his right hand, and the bearded S. Joseph wearing a turban-like pilgrim's headdress, shield-shaped above the head. Back of the high priest appears a shelf with interesting early Renaissance utensils. Background of a Romanesque cathedral. A seal with ducal arms on the back of panel.

*Height, 25½ inches; width, 9½ inches*

## MASTER OF THE HOOGSTRAATEN

CIRCA 1580

### 42 THE NATIVITY

25- The Virgin in white loose-falling robes with gold-embroidered blue mantle and white headcloth, praying in front of the straw-lined cradle in which the Christ Child is lying; at the right S. Gregory with bearded face, in the brown Benedictine habit. They are shown in the manger, as an ox looks with intense curiosity at the supreme spectacle; above, under a rustic awning, flies the Sacred Dove. Background of the remnants of a medieval wall, with a cock perched upon its summit heralding the arrival of the Saviour. Blue sky background. A seal with ducal arms on back of panel.

*Height, 25½ inches; width, 9½ inches*

## FRANS FRANCKEN THE ELDER

FLEMISH: 1542-1616

### 43 CHRIST AND THE ADULTERESS

35- In the centre the Lord stoops down and with His finger writes on the ground. Behind Him appears the adulteress in magnificent Renaissance robes of gold and silk with a veil fastened as headdress; at the right and left are elders and soldiers and in the background other richly garbed witnesses of the dramatic event.

*Height, 18½ inches; length, 24 inches*



[NUMBER 44]

**COECK VAN HELST**

FLEMISH: MID-XVI CENTURY

44 **MADONNA AND CHILD**

The Virgin, a beautiful young matron with reddish hair parted in centre and screened by a thin veil, is dressed in dark green velvets with a rose-colored mantle; She offers her breast to the Christ Child, Whom She holds on Her lap. On the right a river with an arcaded bridge, at the left a cottage, and beyond a castle on precipitous cliffs. Simulated oval.

*Height, 15¼ inches; width, 13 inches*

Accompanied by a certificate from Dr. M. P. Binder.

From the collection of Mrs. Sonia Norris.

[SEE ILLUSTRATION]

PAINTINGS BY ITALIAN MASTERS FROM THE  
FOURTEENTH TO SIXTEENTH CENTURIES

NUMBERS 45-62



[NUMBER 45]

PESELLINO (FRANCESCO DI STEFANO)

FLORENTINE: DIED 1457

45 MADONNA AND CHILD

The Virgin in rose-colored loose-fitting garment with gray sleeves trimmed with a corded strand of yarn, and wearing a dark blue mantle lined with apple green; She has long wavy blonde hair. Her head is turned down to the left with an expression of infinite affec-

tion as She feeds the Christ Child, Who is placed on a bright red cushion. In the upper plane through arched windows and past columnar architecture can be seen a prospect of a river with turreted castle, mountains, and a grassy plot sparsely grown with trees.

*Height, 20 $\frac{3}{4}$  inches; width, 14 $\frac{1}{2}$  inches*

From Speke Hall, Lancashire.

From the collection of Mrs. Sonia Norris.

[SEE ILLUSTRATION ON PRECEDING PAGE]

## FRA FILIPPO LIPPI

FLORENTINE: 1406-1469

### 46 ADORATION OF THE INFANT CHRIST

1500-  
On a gold ground appears the Virgin, seen at half length, in dark blue gold-embroidered mantle over a richly gold-trellised orange undergarment; She wears an orange-lined linen headcloth and a veil over Her head falling down over Her shoulders. She looks down in prayer addressed to the Infant Christ on Her lap. In the back appears the young S. John dressed in a sheepskin and wearing a scarlet scarf. The halos are treated in *sgraffito* on a finely ribbed gold ground.

*Panel: Height, 17 $\frac{1}{2}$  inches; width, 14 inches*

Cf. the *Adoration* in the Berlin Museum.

Believed to have been in San Toma, Venice.

This picture has been verbally authenticated by Dr. Tancred Borenius.

From the collection of Mrs. Sonia Norris.

[SEE ILLUSTRATION ON OPPOSITE PAGE]







NEROCCIO DI BARTOLOMMEO LANDI

SIENESE: 1447-1500

47 MADONNA AND CHILD WITH SAINTS

375-  
The centre is occupied by the seated figure of the Virgin shown at half length dressed in a plaited silk undergarment of lustrous apricot tones held in folds by a black ribbon, Her neckline enriched by a broad gold galloon; She wears a gold-braided mantle which serves as a headcloth over a ribbed white kerchief. On Her lap She holds the Infant Christ, who is dressed in a richly embroidered emerald green garment graced by a rose above His waistline. At the right, behind the Virgin, appears the figure of S. John in green velvets with crimson collar and carrying a shepherd's staff, while at the left appears the bearded S. Luke holding an orange-colored open book and a quill. Gold background with haloes of *sgraffito* and a border of fleurets. Arched panel.

*Height, 32 inches; width, 19¼ inches*

A very similar composition, though reversed in its grouping, attributed to the same master hangs in the Museum at Siena.

From Speke Hall, Lancashire.

From the collection of Mrs. Sonia Norris.

[SEE ILLUSTRATION]





[NUMBER 48]

**BARTOLO DI MAESTRO FREDI**

SIENESE: XIV CENTURY

48 **MADONNA AND CHILD ON GOLD GROUND**

300- The Virgin, in a gold-embroidered orange-red undergarment and wearing a light brown kerchief on Her head and a mantle with palmette design, which appears to be a Persian fabric in tones of scarlet and gold on a sapphire blue ground lined with bright red enriched with gold arabesques; She feeds the Infant Christ held obliquely on Her lap. The haloes are tooled in *sgraffito* and the border is of festoon design.

*Height, 23¾ inches; width, 15½ inches*

From the Figdor collection, Vienna.

From the collection of Mrs. Sonia Norris.

[SEE ILLUSTRATION]



# GIOVANNI BELLINI

ITALIAN: DIED 1516

## 49 MADONNA AND CHILD WITH NECKLACE

300- The Virgin, a young blonde Venetian woman of serene countenance, is dressed in *flambé* silks with a gold-embroidered and gold lace-trimmed blue velvet mantle thrown over Her shoulder and placed under the Christ Child who is seated on Her lap; He holds a jeweled Cross, while a necklace of bright red stones graces His plump shoulders and neck. The haloes are delicately *ajouré*. The background is formed by a dark green brocaded curtain drawn to permit a vista of a mountainous lake-filled landscape. In a carved and gilded frame of the period.

*Height, 18¾ inches; width, 14¾ inches*

This painting has been transferred from a panel onto canvas.

From Speke Hall, Lancashire.

From the collection of Mrs. Sonia Norris.

[SEE ILLUSTRATION ABOVE]

**NERI DI BICCI**  
**FLORENTINE: XV CENTURY**

50 **THE ADORATION**

700-  
Against the background of the manger formed by an arched stone building with slanting wood roof appears the Virgin in robes of crimson velvet with a flowing mantle of blue, gold-embroidered and lined with gold; She wears a halo of filigree gold on Her light golden hair. Her hands are folded in adoration of the Christ Child who lies before Her on the folds of Her mantle. At the left in veneration kneels the young shepherd S. John, and in the distance the bearded S. Joseph partly screened by the domestic animals of the Nativity. A wealth of sunlight is thrown on the sublime spectacle in the foreground. In a carved tabernacle frame of the period.

*Height, 28 inches; width, 17 inches*

Accompanied by certificates of authentication from G. Sandbey Vavalà and Prof. G. Fiocco.

From Volterra, Florence.

From the collection of Mrs. Sonia Norris.

[SEE ILLUSTRATION]





SIMONE DI MARTINO  
SCHOOL OF AVIGNON: 1284-1344

51 A PROCESSION

50 - The Pope of Avignon, preceded by clerics carrying the banner of the Cross, together with the bell and burning candles, and followed by a choir holding open books of music, arrives before the castle. The dignitaries are dressed in magnificently gold-embroidered dalmatics of black and scarlet over cassocks of white. On the very top of a turret appears an angel in flowing rose-colored robes, holding a sword; at the right in the lower plane are two children looking in awe at the dazzling spectacle before them; in the distance a Provençal landscape with red-roofed manse, a white horse, and blue-green mountains jutting into the river.

*Cradled panel: Height, 31 inches; width, 16½ inches*

This painting shows close relation to the painting at the Louvre representing Christ carrying His Cross, which is ascribed to the same master.

From the collection of Mrs. Sonia Norris.

[SEE ILLUSTRATION]





[NUMBER 52]

### FRANCESCO DI CASTELLO

UMBRIAN: CIRCA 1500

#### 52 MADONNA ENTHRONED WITH FOUR SAINTS

1300-  
In the centre on a simple architectural dais is seated the Holy Virgin in brilliant scarlet and wearing a mantle of blue bordered with silver which serves as a headcloth; She holds the Infant Christ, who lifts His right hand in an attitude of benediction. At the left S. Peter in blue with a brown mantle looks adoringly at the Christ Child; next to S. Peter we see a pilgrim saint holding a staff, dressed in brown with a mantle of crimson and black. At the right are two monastic saints in their habits. The group is screened by a densely foliated olive green hedge.

Accompanied by a certificate from Professor August Mayer.

[SEE ILLUSTRATION]



[NUMBER 53]

**FRANCESCO ZAGANELLI DA COTIGNOLA**

ITALIAN: CIRCA 1500

**53 SAINT CATHERINE**

Bust portrait of a young maiden with long curling blonde hair falling down to her shoulders, tied by braids at the temples; she wears a tight-fitting scarlet garment trimmed with silver buttons and a cloak of leaf green. Her hands are folded and placed on the spiked wheel of her martyrdom, while in her right hand she holds a palm. She wears a jeweled crown. Complementary background.

*Height, 21 inches; width, 15½ inches*

Dr. P. Wescher of Berlin, in a certificate which accompanies this picture, emphasizes the pronouncedly individual style of this master of the *Quattrocento*, developed from the influences of the Umbrian and Milanese schools.

[SEE ILLUSTRATION]



BERNARDO DADDI  
FLORENTINE: DIED 1350

54 THE CRUCIFIXION

70-  
On a gold ground appears the image of the Crucified Christ flanked by winged seraphim in blue-green perched upon clouds and holding vessels to receive the blood of the Martyr. At the base S. Magdalene in orange-red robes grips the pillar of the Cross, while at the left the Virgin draped in dark blue is comforted by S. Elizabeth and three angels. In the foreground close to S. Magdalene kneels a donor in prayer, and at the right the captain of the Romans in scarlet and gold is pointing at the tragic sight above.

*Panel: Height 24 inches; width, 10½ inches*

Accompanied by a certificate from Professor W. Suida.

[SEE ILLUSTRATION]





[NUMBER 55]

**ATTRIBUTED TO DOMENICO CAMPAGNOLA**

VENETIAN: 1484-1562

**55 MUSIC—AN ALLEGORY: PART OF A VIRGINAL**

125- Oblong panel, doubtless the interior of a lid taken from a virginal. In the centre a young woman in flowing robes of scarlet plays a giant lute for the benefit of a blackbird, while at her right and left a harp, bagpipe, 'cello, and horns are grouped on the grass; trees of a romantic landscape form the background. At her right a stag rests peacefully, and in the right distance a lake mirrors the outline of a medieval town.

*Cradled panel: Height, 17¾ inches; length, 56½ inches*

Dr. W. R. Valentiner states that this panel is related to Cariani and Domenico Campagnola.

[SEE ILLUSTRATION]



[NUMBER 56]

# **BONIFACIO VERONESE**

ITALIAN: 1487-1533

## **56 SANTA CONVERSAZIONE**

650- The Holy Virgin with flaming red hair, a Veronese maiden in wine-colored velvet with a blue cloak thrown over Her shoulder and lower body, turns to the left with intense appreciation of the music produced by a white-bearded and turbaned viol player. She holds the Christ Child standing on Her knees, who looks enchanted at the banderole displayed by the youthful S. John. At the right and left the Northern Italian landscapes appear through *fleurdelisé* leaded windows.

*Cradled panel: Height, 25 inches; length, 33½ inches*

Accompanied by a certificate from Prof. Hermann Voss, Berlin, March, 1927, who calls this painting "a picture full of atmosphere".

Professor Gronau had previously attributed the painting to Palma Vecchio, finished after Palma's death by Bonifacio Veronese.

From the de Somzée collection, Brussels.

Exhibited at "Masterpieces of the Venetian School", Van Diemen Galleries, New York, 1922.

From the collection of the late Carl Schoen, Rumson, New Jersey.

[SEE ILLUSTRATION]

## CASTILIAN MASTER

XV CENTURY

### 57 THREE PANELS OF A POLYPTYCH

60 - In the centre is depicted the Christ resurrected from His sarcophagus, aided by two cherubim in robes of gold with scarlet mantles. At the right S. Sebastian in scarlet and gold robes is wearing a royal crown and holding a sword in his left hand, while his right hand is held in an attitude of benediction; he is seated on a marble bench. At the left S. Catherine in royal robes is carrying a palm leaf and a basket containing two birds. The feet of the saints are placed on a tessellated floor of mosaic, laid in brilliant tones in a geometric and floriated pattern.

*Height of each panel, 18 inches; width, 15 inches*

## MAESTRO DEL BAMBINO VISPO

FLORENTINE: CIRCA 1425

### 58 MADONNA AND CHILD

50 - The Virgin, robed in gold with a gold-embroidered mantle of black lined with green, holds in Her lap the Infant Christ, Who is dressed in an enchanting robe of orange and scarlet. Gold background with halos of *sgraffito* and sunbursts finely incised. Carved wood tabernacle frame.

*Height, 16 $\frac{3}{4}$  inches; width, 12 $\frac{1}{2}$  inches*

This master is represented in the Fogg Art Museum, Cambridge, and other important museums and private collections.

Cf. Raimond Van Marle, *Italian Schools of Painting*, pp. 199-210.

## MARIOTTO ALBERTINELLI

ITALIAN: 1474-1515

### 59 MADONNA AND CHILD

275 - Seated at three-quarter length, the Holy Virgin is dressed in a plum-colored garment with a blue-green mantle thrown over Her shoulder, held by a jewel. She wears a casque-shaped headdress on Her tightly parted hair and looks serenely down upon the Christ Child perched on a ledge covered by a rose-colored cloth, while with Her left hand She holds a book. The background shows a bridge leading to a medieval town. In an elaborately carved and polychromed architectural frame of later addition.

*Cradled panel: Height, 31 inches; width, 22 $\frac{3}{4}$  inches*

Purchased from John Levy Galleries, New York.

From the collection of the late Carl Schoen, Rumson, New Jersey.

[SEE ILLUSTRATION]





[NUMBER 59]



## GRECO-BYZANTINE SCHOOL

XIV CENTURY

### 60 THE ENTOMBMENT OF THE VIRGIN

200 - The Holy Virgin dressed in robes of blue-gray and enveloped by a dark red mantle is being placed in a magnificent sarcophagus of gold and crimson, while in the upper plane Christ stands in robes of gold in an arch of green surrounded by winged seraphim. At the right and left the Apostles are grouped with their gold haloes forming a subtly executed pattern; and at the right four personages in medieval garments appear against the outline of a house. At the top on a field of gold the Virgin and the Apostles are carried to heaven by winged seraphim. A label in Greek painted in India ink on a white ground is dated 1326. Restorations.

*Panel: Height, 18 inches; width, 15½ inches*

From the collection of the late Princess Lobanoff-Rostowski.

From the collection of Mrs. Sonia Norris.

[SEE ILLUSTRATION]



[NUMBER 61]

# PAOLO VERONESE

ITALIAN: 1528-1588

## 61 SAINT SEBASTIAN BEFORE EMPEROR DIOCLETIAN: AN ORIGINAL SKETCH

S. Sebastian, in rich Maximilian armor and wearing a long cloak of blue, appears before the marble throne on which the Emperor Diocletian passes judgment, surrounded by warriors in armor and halberdiers in flowing robes. S. Sebastian is followed by a curly-haired page in white carrying his plumed hat and shield, and at the left are horsemen and their grooms with hounds. A preliminary plan for the fresco in the church of S. Sebastiano in Venice painted *circa* 1558.

*Height, 12½ inches; length, 22½ inches*

Cf. P. H. Osmond, *Paolo Veronese*, p. 34.

From the collection of J. E. Taylor, London, 1912.

From the collection of A. S. Drey, Munich.

A drawing of this subject by Paolo Veronese is in the British Museum.

[SEE ILLUSTRATION]





[NUMBER 62]

# **GIACOMO BASSANO**

ITALIAN: 1510-1592

## **62 CHRIST AND THE MONEY-LENDERS**

In the background the grisaille outlines of a temple portico, the High Priest at the top of the steps, and in the near foreground the bearded figure of Christ in purple robes, threatening the money-lenders with a whip. In the forefront a youth is carrying a birdcage, and peasant folk, with their livestock and chattels retrieved, are scurrying from the scene. At the right in a doorway appears the vision of the Eucharist in the form of the Sacred Dove. In a carved and gilded frame.

*Height, 40 inches; length, 50¾ inches*

Dr. W. R. Valentiner, in a certificate which accompanies this picture, states it to be a characteristic work of this artist, unusually brilliant in color and in a fine state of preservation.

[SEE ILLUSTRATION]



"TWO MAIDENS OF VENICE"  
BY GIOVANNI BATTISTA PIAZZETTA  
[NUMBER 63]



SPANISH, FRENCH, ENGLISH, AND OTHER PAINTINGS  
FROM THE SEVENTEENTH TO NINETEENTH CENTURIES

NUMBERS 63-80

GIOVANNI BATTISTA PIAZZETTA

ITALIAN: 1682-1754

63 TWO MAIDENS OF VENICE

220-  
In the foreground a young girl with chestnut hair waved backward, her eyes fastened on the onlooker; she is dressed in a *clair de lune* jacket, her chin resting on her right hand, while with her left she toys with a book. Behind her shoulder appears another maiden absorbed by an event not seen by the spectator; she shows the ruffles of a lilac-colored frock, and a golden-yellow turban crowns her hair. Complementary brown background.

*Height, 19¼ inches; width, 15½ inches*

Accompanied by a letter from Dr. Wilhelm R. Valentiner dated December, 1922, to Mr. Carl Schoen, reading in part as follows (translation): "I learn with pleasure that you have acquired the beautiful Piazzetta from Langton Douglas."

From the collection of Langton Douglas, London.

From the collection of the late Carl Schoen, Rumson, New Jersey.

[SEE ILLUSTRATION ON PRECEDING PAGE]

ANDREA VACCARO

ITALIAN: 1598-1670

64 SAINT ANTHONY

100-  
Three-quarter likeness of the youthful saint dressed in a brown monk's habit, his hands turned downward in an attitude of humility. In the upper left plane appears a nude cherub with blue draped loin-cloth, tenderly touching S. Anthony's face. Monogram A. V. at left on pedestal.

*Height, 50 inches; width, 39 inches*

Vaccaro is one of the outstanding masters of *Sescento* Naples.

Accompanied by a certificate from Adolph Alt, Munich.

From the collection of August Thyssen, Duisburg.

[SEE ILLUSTRATION ON OPPOSITE PAGE]





[NUMBER 65]

## GIOVANNI PAOLO PANNINI

ITALIAN: 1691-1758

### 65 ROMAN ARCHITECTURE AND FIGURES

300 - At the left a temple of the Corinthian order with huge urn on plinth fills the foreground, while at the right rises a circular columnar temple and a triumphal arch; in the foreground are great fragments of architecture. The scene is peopled with a number of well-drawn figures of the shepherd type, with brilliant touches of color enlivening their garments. In the centre a stone lion spouts water into a trough and at the rear are monuments of antiquity.

*Height, 40½ inches; length, 48 inches*

From the R. Fleming collection.

From Arthur Tooth, London.

From the John Levy Galleries, New York.

From the collection of the late Carl Schoen, Rumson, New Jersey.

[SEE ILLUSTRATION]



[NUMBER 66]

# **DIEGO VELASQUEZ**

SPANISH: 1599-1660

## **66 A CAVALIER LEADING HIS CHARGER**

A young man in rose-colored jacket and hose, wearing a dark blue mantle and flowing white undergarment; his left hand holds the hilt of a sword, while with his right he cracks a whip. He is walking in front of his horse. At the right the forepart of a black and white horse screens other personages in the background.

*Height, 15 inches; width, 12½ inches*

From the collection of Abraham Hume, Bart.

From the collection of the Rt. Hon. Adelbert Salusbury, Lord Brownlow, Christie's, May, 1923.

[SEE ILLUSTRATION]

## JUAN DE CARRENO DE MIRANDA

SPANISH: 1614-1685

### 67 EQUESTRIAN PORTRAIT OF CHARLES II OF SPAIN

800-  
On a rearing brown horse with windswept mane is seated the young King; his long golden hair falls in waves about his delicate features which bear a marked resemblance to those of his father, Philip IV. He is dressed in a black velvet hat crowned with white and pink ostrich feathers and a jacket of black velvet over an undergarment of Flanders lace. In his right hand he holds a roll, while with his left he restrains the steed; a gold-hilted sword hangs on his arm. Beneath in the first plane appears a bird's-eye view of six Spanish towns, all named, projecting into blue waters named *Mar Oceano*.

*Height, 6 feet 8 inches; width, 4 feet 5 inches*

Painted for the Institute of Navigation at Bilbao, which was destroyed in the eighteenth century.

Carreño de Miranda was inspired by Velasquez and Van Dyck. He was employed by Philip IV for some important palace frescoes and was retained as court painter to Charles II.

From the collection of Mrs. Sonia Norris.

[SEE ILLUSTRATION]

## STUDIO OF GIOVANNI PAOLO PANNINI

ITALIAN: 1691-1758

### 68 ARCHITECTURE AND FIGURES

55-  
In a magnificent columnar baroque portico are gathered a multitude of brightly garbed figures in the costumes of Mediterranean antiquity; through an arch at the left can be seen a fortified town and plains and hills beyond.

*Height, 32 inches; width, 25 inches*





[NUMBER 67]



[NUMBER 69]

**JEAN BAPTISTE LE PRINCE**

FRENCH: 1733-1781

**69 ITALIAN GARDENS: PAIR OF GOUACHES**

175-  
[A] The Fountain. A columnar circular temple structure serves as the enclosure of the fountain emitting water through the supporting wall onto a pool before which women are kneeling doing their washing. [B] The Terrace. Between two statues of classic antiquity and grouped about one of the plinths are small figures enjoying the beauty of the giant trees. Both signed and dated J. B. LE PRINCE, 1762.

*Height, 14 inches; width, 9 inches*

[SEE ILLUSTRATION]



[NUMBER 70]

**HYACINTHE RIGAUD**

FRENCH: 1659-1743

**70 PORTRAIT OF THE DUKE OF ORLEANS, REGENT OF FRANCE**

A handsome young Bourbon with long flowing and curling wig is dressed in gold-enriched armor, wearing a lace jabot and a crimson velvet cloak held by a jeweled *agraffe*.

*Height, 29 inches; width, 24 inches*

[SEE ILLUSTRATION]

## GIOVANNI BATTISTA LAMPI

ITALIAN: 1751-1830

### 71 HEROIC PORTRAIT OF CATHERINE THE GREAT, EMPRESS OF RUSSIA

1/00 Full-length representation in Imperial robes of white taffeta, trimmed with a galloon of laurel leaves and gold braid, with plaited sleeves of silver; over her ermine cloak and satin mantle embroidered with the Russian Eagle she wears the enameled silver insignia of the Order of Peter the Great. She also wears other decorations pinned on her bosom and suspended from a broad rose and black ribbon; in her right hand she holds a jeweled sceptre. The folds of her coat are draped over the seat of the throne chair bearing the Imperial Arms. At the left the diamond-studded Imperial crown and orb are placed on the cushion of a gilded stool. On a plinth appears the bust of Peter the Great painted in grisaille. Through a window can be seen a military encampment and the name *Empress Catherine* in Russian; at the upper right are the draped folds of a crimson curtain with tasseled cord. In the original carved and gilded frame which bears a silver engraved tablet inscribed as follows: "This portrait of Catherine the Second, Empress Autocrat of all the Russias, is presented by Her Imperial Majesty in this year A.D. 1788 to Mr. Henry Hope for his proved diligence and care in financial negotiations". Mr. Hope was notified of this presentation by letter dated August 28, 1788, signed by the authorized Minister for Foreign Loans, Prince Wiazemski, Count Osterman, Count Shouvaloff, and Count Woronzoff.

*Height, 8 feet 6 inches; width, 6 feet 1 inch*

Henry Hope, an Englishman, was the head of the still eminent banking house in Amsterdam.

Formerly in the Hope and the Earl of Newcastle collections.

From the collection of Mrs. Sonia Norris.

Illustrated in *Town & Country*, April, 1938, p. 92.

[SEE ILLUSTRATION]





[NUMBER 71]





[NUMBER 72]

ANDRE JOLY

FRENCH: BORN 1706

## 72 THE HARBOR OF MARSEILLES

*d/25-*  
A section of the port with native fisherfolk gathered on a pier on which a cannon and bales of merchandise are stored; a dark-skinned fishmonger reposes on a rocky ledge. In the near distance are groups of fishermen against the outlines of a British man-of-war at anchor; at the right fortifications and rose-tinted promontories. On a bale a monogram of interlaced C's, and date [17]45.

*Height, 61 inches; length, 68½ inches*

This painting is one of a series which served as cartoons for French tapestry weavers and also later as inspiration for the manufacturers of painted papers.

From the collection of Mrs. Sonia Norris.

[SEE ILLUSTRATION]



[NUMBER 73]

### GENOESE MASTER

MID-XVIII CENTURY

#### 73 MOONLIT STORM NEAR SHORE

25- Dramatic phantasmagory, the foreground occupied by imposing columnar buildings with figures peopling their vaults; in the centre foreground and at the left are merchantmen in distress, and at the back blue-white crags crowned by imaginary buildings. The upper plane is filled with cumulus clouds lighted by the white disk of the full moon.

*Height, 62 inches; length, 91 inches*

Accompanied by a certificate from Dr. Hermann Voss giving this painting, previously attributed to Joseph Vernet, definitely to the Genoese School of marine painters.

[SEE ILLUSTRATION]



[NUMBER 74]

JEAN BAPTISTE VAN LOO

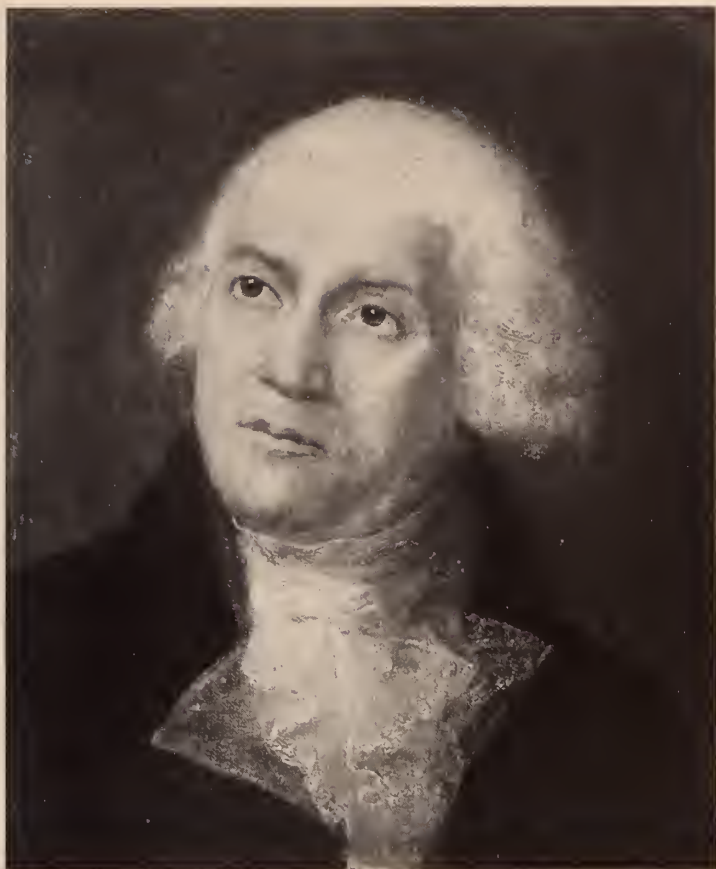
FRENCH: 1684-1745

74 A MUSICAL GARDEN PARTY

In the foreground a beautiful young lady in jade green silks and a mantle of blue forms the centre of a group of playing, dancing, and lovmaking young people. A blackamoor dressed in sumptuous garment of emerald green serves wine poured from wicker-encased flasks which are cooled in a copper brazier.

*Height, 15 inches; width, 11 inches*

[SEE ILLUSTRATION]



[NUMBER 75]

ATTRIBUTED TO JACQUES LOUIS DAVID

FRENCH: 1748-1825

75 **PORTRAIT OF DANTON**

Head and shoulders of a member of the Convention, he wears the brown cutaway coat of the Revolution with gilded brocaded collar faced by a white jabot. Complementary background.

*Height, 17½ inches; width, 14½ inches*

[SEE ILLUSTRATION]





[NUMBER 76]

**GEORGE MORLAND**

ENGLISH: 1763-1804

**76 CATTLE IN LANDSCAPE**

100- In the centre a group of cattle with their wardens and dogs on a grassy mound bordering a river; they are screened by a huge bending tree. Background of a farmhouse in back of a hedge and bright blue sky. An unusually clear and luminous picture by this master. Signed G. MORLAND 1794.

*Height, 28 inches; length, 36 inches*

[SEE ILLUSTRATION]





[NUMBER 77]

**SIR HENRY RAEBURN, P.S.R.A.**

SCOTTISH: 1756-1823

**77 PORTRAIT OF ROBERT MAITLAND, ESQUIRE**

30- Half-length likeness of a vigorous looking white-haired gentleman, dressed in a brown coat and white fluffy jabot. Complementary background.

*Height, 30 inches; width, 25 inches*

Exhibited at the de Young Memorial Museum, San Francisco.

[SEE ILLUSTRATION]

ATTRIBUTED TO JEAN HONORE FRAGONARD

FRENCH: 1732-1806

100- 78 ADORATION OF THE CHRIST CHILD

Sketch for a larger composition. The Virgin is robed in blue with brilliant scarlet ribands enlivening Her hairdress. The Christ Child is approached by two angels, of which one kisses His outstretched hand. In the left foreground is S. Joseph. Background of verdure and architecture against a clouded sky.

*Diameter, 11½ inches*

BENJAMIN WEST, P.R.A.

AMERICAN: 1728-1820

110- 79 AN OLYMPIAN CONVERSATION PIECE

Georgian ladies of distinction are posing as goddesses; a golden-haired matron, presumably depicting Diana relaxing from the hunt, is dressed in white and yellow with a blue taffeta scarf and is attended by sylvan maidens in the garb of antiquity. She receives Minerva, a tall handsome young woman clothed in her aegis worn over a garment of dark blue-green with a rose-colored mantle and wearing a feathered helmet. Background of a mansion with wooded park reflecting in a rivulet, and at the right a marble herm partly screened by foliage.

*Height, 17½ inches; length, 21 inches*

Formerly in the collection of the Herman Schaus Galleries, New York.

KARL KRONBERGER

AUSTRIAN: 1841-1921

50- 80 THE TALK OF THE VILLAGE

Two Alpine peasant women in their Sunday finery are discussing a vital topic of their community. One, an impressive matron in her richly embroidered black velvet jacket with jeweled dog collar around her neck and with embroidered bowknot on her girdle, wears a bat-winged black bonnet; a quaint parasol leans against her knee. The other is elderly yet is gaily attired in a blue flower-brocaded skirt. Signed at left.

*Height, 29 inches; width, 24 inches*

[SEE ILLUSTRATION]

*Grand total \$27,810-*



[NUMBER 80]









THE METROPOLITAN  
MUSEUM OF ART

*Thomas J. Watson Library*

